

LALAYRAC

35-ALEXIS.

alexis
ou
L'erreur d'un bon pere
partition

35

Courtesy of
Théâtre Royal de la Monnaie
Koninklijke Muntscouwburg

ALEXIS

OU

L'ERREUR D'UN BON PÈRE

Comédie en un Acte et en Prose

Paroles de B. MARSOLIER.

*Représentée sur le Théâtre Faydeau, le 5 Pluviose An 6
de la République.*

Mise en Musique

Par N. DALAYRAC

Prix 30^{fr}

Les Parties se vendent séparément

Gravé par la Citoyenne Frédéric.

A PARIS

G. Feytaud

A La Nouveauté, Chez les Frères Gaveaux Marchands de l'
Cordes de Naples, Pièces de Théâtre, Papier réglé de divers fo
des envois dans les Départemens. — Passage Feydau N° 19

Tresorerie Nationale.

re Boulevard Italien.

pres la rue Favart N° 340.

Propriété de l'Auteur

CATALOGUE

Des Ouvrages Gravés du C. DALAYRAC

Où se trouvent Chez Pleyel Auteur et Editeur de Musique rue Neuve des Petits Champs.
N.º 1286 vis à vis la Trésorerie Nationale.

Partition

(Le Corsaire)	30 [#]	(Alexis ou l'erreur d'un bon Père)	30 [#]
(Les Parties)	18.	(Les Parties)	24.
(La Soirée Orageuse)	30.	(Ambroise, ou Voilà ma journée)	24.
(Les Parties)	24.	(Les Parties)	18.
(Philippe et Georgette)	30.	(La Famille Américaine)	24.
(Les Parties)	24.	(Les Parties)	18.
(Sargines)	40.	(Leon ou le Château de Monténéro)	40.
(Les Parties)	30.	(Les Parties)	30.
(Camille ou le Souterrain)	40.	(Adolphe et Clara, ou les 2 Prisonniers)	30.
(Les Parties)	30.	(Les Parties)	24.
(Les Deux Tuteurs)	30.	(Catinat ou le Tableau)	30.
(Les Parties)	24.	(La Maison à vendre)	36.
(L'Amant Statue)	24.	(Les Parties)	24.
(Les Parties)	18.	(Les Parties de Catinat)	24.
(La Dot)	36.	(La Folle Soirée ou Piéaros et Diego)	36.
(Les Parties)	24.	(Les Parties)	30.
(Azémia)	40.		
(Les Parties)	30.		
(Nina)	24.		
(Les Parties)	18.		
(Renaud d'Ast)	36.		
(Les Parties)	24.		
(Les petits Savoyards)	30.		
(Les Parties)	24.		
(Raoul Sire de Créqui)	40.		
(Les Parties)	30.		
(Adele et Dorsan)	40.		
(Marianne)	30.		
(La Maison Isolée ou le Vieillard des Vosges)	36.		
(La Tasse de Glace ou la Leçon)	30.		
(Gulnare ou l'Esclave Persanne)	36.		
(Les Parties)	24.		

OUVERTURE

PASTORALE

Corni in ut.

Flauto I^o.

petite Flute.

Clarinetto I^o.

Clarinetto 2^{do}.

Oboe I^o.

Oboe 2^{do}.

Violino I^o.

Violino 2^{do}.

Alto.

Fagotti.

Basso.

Tromboni.

And^{te}. con espressione

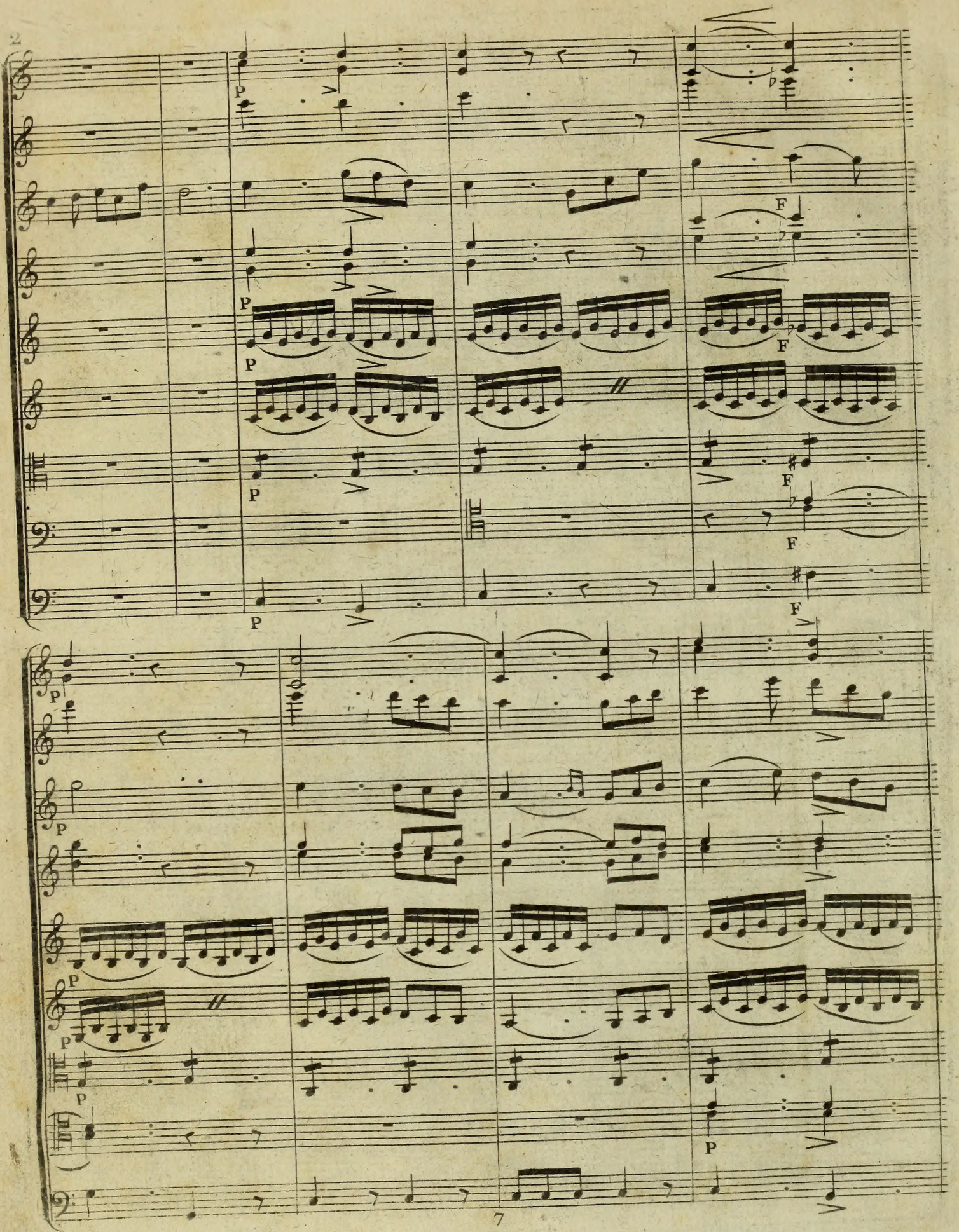
Col B.

F

PASTORALE

The musical score is written for a full orchestra. The instruments listed on the left are: Corni in ut, Flauto I°, petite Flute, Clarinetto I°, Clarinetto 2°, Oboe I°, Oboe 2°, Violino I°, Violino 2°, Alto, Fagotti, Basso, and Tromboni. The tempo is marked 'And^{te}. con espressione'. The key signature is one flat (F major or D minor) and the time signature is 6/8. The score is marked with 'PASTORALE' at the beginning and end. The first measure of the Clarinetto I° part is marked with 'Andte. con espressione'. The Alto and Fagotti parts are marked with 'Col B.' and have a double bar line in the first measure. The Flauto I°, petite Flute, Oboe I°, Oboe 2°, Violino I°, Violino 2°, Basso, and Tromboni parts all begin with a half note F in the first measure.

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The score is organized into measures, with some measures containing repeat signs (*//*). The paper shows signs of age, including discoloration and wear along the edges.



This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The score is written on 16 staves, organized into two systems of eight staves each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo/pianissimo). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures by vertical bar lines. Some measures contain repeat signs (double bar lines with dots). The handwriting is in dark ink on aged, slightly discolored paper. The page number '3' is written in the top right corner.

Dynamic markings include *f*, *p*, and *fp*. The notation includes various note values and rests. The score is divided into measures by vertical bar lines. Some measures contain repeat signs (double bar lines with dots). The handwriting is in dark ink on aged, slightly discolored paper.

4

This page contains a handwritten musical score on aged, slightly discolored paper. The score is organized into two systems, each consisting of eight staves. The first system (top half) begins with a treble clef and a key signature of one flat (B-flat). It features a variety of musical notation, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano), *rf* (ritardando forte), and *Col B.* (Columbia B.). The second system (bottom half) continues the composition with similar notation and dynamics. The paper shows signs of age, including some staining and wear along the edges.

Allegro

5

Musical score for the first system, measures 1-5. The score is written for a full orchestra, including strings, woodwinds, and brass. The tempo is marked "Allegro". The key signature is one flat (B-flat). The time signature is common time (C). The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests. Dynamics markings include "F" (forte) and "P" (piano). The woodwinds section includes a part for "Fagotti C.B." (Bassoons in C). The strings section includes parts for violins, violas, cellos, and double basses. The brass section includes parts for trumpets and trombones. The score is written in a standard musical notation style, with staves for each instrument and a common time signature.

Allegro

Musical score for the second system, measures 6-10. The score continues from the first system, maintaining the same tempo and key signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cres" (crescendo). The woodwinds and strings sections continue their parts, while the brass section has a more active role in measures 8-10. The score is written in a standard musical notation style, with staves for each instrument and a common time signature.

7

Flauto

Clarinetto I^o.

Clarinetto 2^{do}.

Oboe I^o.

Oboe 2^{do}.

Fagotti.

7

Detailed description: This page of a musical manuscript contains staves for various instruments. The top five staves are for woodwinds: Flauto (flute), Clarinetto I^o (clarinet), Clarinetto 2^{do} (clarinet), Oboe I^o (oboe), and Oboe 2^{do} (oboe). The bottom three staves are for strings: Fagotti (bassoons), and two staves for cellos and double basses. The music is written in treble and bass clefs. The woodwind parts feature melodic lines with some grace notes and slurs. The string parts include a complex rhythmic pattern in the bassoon part, with many sixteenth notes. The page is numbered 6 at the top left and 7 at the bottom center.

This page contains a handwritten musical score on five systems of staves. The notation is in black ink on aged, slightly yellowed paper. The first system consists of five staves, each beginning with a treble clef. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals (sharps and naturals). The second system also consists of five staves, with the first four staves using treble clefs and the fifth staff using a bass clef. The notation continues with similar musical symbols. The third system consists of five staves, with the first four staves using treble clefs and the fifth staff using a bass clef. The notation includes various note values, rests, and accidentals. The fourth system consists of five staves, with the first four staves using treble clefs and the fifth staff using a bass clef. The notation includes various note values, rests, and accidentals. The fifth system consists of five staves, with the first four staves using treble clefs and the fifth staff using a bass clef. The notation includes various note values, rests, and accidentals. The page is numbered '7' in the top right corner and '7' in the bottom center.

This page of a handwritten musical score contains 12 staves. The first five staves are in treble clef, and the last seven are in bass clef. The notation includes various note values, rests, and dynamic markings. The first four staves show a series of chords and single notes, with some staves starting with a sharp sign and a whole note. The fifth staff has a sharp sign and a whole note. The sixth staff has a sharp sign and a whole note. The seventh staff has a sharp sign and a whole note. The eighth staff has a sharp sign and a whole note. The ninth staff has a sharp sign and a whole note. The tenth staff has a sharp sign and a whole note. The eleventh staff has a sharp sign and a whole note. The twelfth staff has a sharp sign and a whole note. The score concludes with a double bar line and a fermata on the final note of the twelfth staff.

8

7

This page contains a handwritten musical score for a multi-staff instrument, likely a piano or organ. The score is organized into five measures across the page. The notation includes various note values, rests, and dynamic markings such as *cres* (crescendo) and *FF* (fortissimo). The staves are arranged in a system, with some staves containing complex rhythmic patterns and others featuring simpler harmonic lines. The handwriting is clear and professional, typical of a composer's manuscript. The page is numbered '9' in the top right corner.

First system of musical notation, measures 1-8. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one flat (B-flat). The time signature is 2/4. The tempo is marked *Allegretto*. The first two measures contain whole notes for Violin I and Violin II, and half notes for Viola and Cello/Double Bass. Measures 3-8 feature a complex texture with sixteenth-note runs in the Violin parts and sustained chords in the lower strings. Measure 8 includes a *pizz* (pizzicato) marking for the Violin parts and a *P* (piano) marking for the lower strings.

Violin I: *Allegretto*
Violin II: *Allegretto*
Viola: *Allegretto*
Cello/Double Bass: *Allegretto*

Second system of musical notation, measures 9-16. The score continues the string quartet. Measures 9-12 show a continuation of the sixteenth-note runs in the Violin parts. Measures 13-16 feature a more active role for the lower strings, with the Cello/Double Bass part marked *arco* (arco) and *Allegretto*. The system concludes with a double bar line in measure 16.

Violin I: *Allegretto*
Violin II: *Allegretto*
Viola: *Allegretto*
Cello/Double Bass: *Allegretto*

This page of musical notation, labeled II, contains two systems of staves. The notation is complex, featuring various musical symbols and dynamic markings.

System 1 (Top):

- Staff 1: Treble clef, starting with a rest, followed by notes. Dynamic markings: *mf*, *p*, *mf*, *p*.
- Staff 2: Treble clef, starting with a rest, followed by notes. Dynamic markings: *F*, *FP*.
- Staff 3: Treble clef, starting with a rest, followed by notes. Dynamic markings: *F*, *FP*.
- Staff 4: Treble clef, starting with a rest, followed by notes. Dynamic markings: *FP*, *FP*.
- Staff 5: Treble clef, starting with a rest, followed by notes. Dynamic markings: *FP*, *FP*.

System 2 (Bottom):

- Staff 1: Treble clef, starting with a rest, followed by notes. Dynamic markings: *FP*, *F*, *F*, *F*, *F*, *F*, *F*.
- Staff 2: Treble clef, starting with a rest, followed by notes. Dynamic markings: *F*, *F*, *F*, *F*, *F*, *F*, *F*.
- Staff 3: Treble clef, starting with a rest, followed by notes. Dynamic markings: *FP*, *FP*, *FP*, *FP*, *FP*, *FP*, *FP*.
- Staff 4: Treble clef, starting with a rest, followed by notes. Dynamic markings: *FP*, *FP*, *FP*, *FP*, *FP*, *FP*, *FP*.
- Staff 5: Treble clef, starting with a rest, followed by notes. Dynamic markings: *FP*, *FP*, *FP*, *FP*, *FP*, *FP*, *FP*.

At the bottom center, the number 7 is written, followed by the dynamic marking *FP*.

Handwritten musical score for Violoncelli and Violon. The score is written on two systems of staves. The first system includes staves for Violoncelli (labeled "Violoncelli") and Violon (labeled "violon"). The second system includes staves for Violoncelli (labeled "Violoncelli soli") and Violon (labeled "violon"). The score features various musical notations, including notes, rests, and dynamic markings such as *arco*, *p*, *tutti*, *rf*, and *F*. The key signature is one sharp (F#). The time signature is 7/8. The score is numbered 7 at the bottom.

Violoncelli
Violoncelli soli
Violon
C.B.
7

Allegro

Flute seule

Clarinetto I°

Clarinetto 2°

Oboe I°

Oboe 2°

Allegro

Trombonni

Timpani

Allegro

This page of a handwritten musical score, numbered 14, contains ten staves of music. The notation is primarily in treble clef, with the bottom two staves in bass clef. The music is written in a style characteristic of the 18th or 19th century, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The first six staves appear to be a single melodic line, possibly for a violin or flute, with some staves having multiple voices. The last four staves include a bass line and a lower melodic line. Dynamic markings include 'p' (piano) and 'cres' (crescendo). There are also some markings that look like 'ff' (fortissimo) in the first few staves. The paper is aged and shows some staining.

Handwritten musical score on page 16. The page contains ten staves of music. The first six staves are in treble clef, and the last four are in bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Performance instructions are written in the staves: "soli" appears on the second, fourth, and eighth staves; "solo" appears on the third staff; "Col. 1^o" appears on the sixth staff; and "p" appears on the eighth staff. The page is numbered "16" in the top left corner and "7" in the bottom center.

A handwritten musical score on page 17, consisting of 14 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The first three staves are in treble clef, and the remaining eleven staves are in bass clef. The music is organized into measures by vertical bar lines. Several measures contain the letter 'F' below the staff, likely indicating a finger number or a specific note. The paper is aged and shows some staining and wear along the edges.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The score is organized into four systems, each consisting of two staves. The first two staves of each system are in treble clef, and the last two are in bass clef. The notation includes various note values, rests, and articulation marks. The word "solo" is written above the first staff of the first two systems. The letter "p" (piano) is written below the first staff of the third and fourth systems. The score concludes with a double bar line and repeat signs in the final system.

A handwritten musical score on page 19, featuring multiple staves. The notation includes complex figures, likely triplets, in the upper staves, and rests in the lower staves. The score is organized into measures by vertical bar lines. The notation is written in black ink on aged, slightly yellowed paper. The staves are arranged in a vertical column, with some staves containing rests and others containing active notation. The overall layout is typical of a musical manuscript from the 18th or 19th century.

This page of musical notation, numbered 20, contains a complex arrangement of staves. The notation is written in black ink on aged, slightly discolored paper. The staves are organized into systems, with some staves featuring treble clefs and others bass clefs. The music includes various note values, rests, and dynamic markings such as 'F' (forte) and 'tr' (trill). A specific instruction, 'Col clari.' (Col clari), is written on one of the staves, indicating a change in instrumentation. The notation is dense and detailed, typical of a manuscript for a large ensemble or orchestra.

This page of musical notation is for a woodwind ensemble, specifically for Clarinet, Bassoon, and Trombone parts. The notation is arranged in a system of 12 staves, grouped into three sections of four staves each. The first section (staves 1-4) is for the Clarinet (Clari.) and features a melodic line with various ornaments and a bass line. The second section (staves 5-8) is for the Bassoon (Col. I^o) and features a melodic line with various ornaments and a bass line. The third section (staves 9-12) is for the Trombone (Col. B.) and features a melodic line with various ornaments and a bass line. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. The page is numbered 21 in the top right corner.

Col Clari.

Col Clari.

Col I^o.

Col B.

22 N° I.

Et de lui consacrer mes soins
All.^o agitato

Violino I^o.

Violino 2^{do}.

Alto.

Tutti.

Alexis.

Basso.

Col B.

F

mouvement

Ah quel tourment ah! quel tourment quel - le souff.

France de voir son père son père a chaque instant et de ca - cher

p cres p cres p F pp rf p rf p F P F P rf p rf p F P

le senti - ment le senti - ment que nous ins - pi - re sa pré - sen - - - -

ce mais en - fin je le vois sou - vent j'en - tends sa

voix. témoin sans ces - se du bien qu'il fait je la -

violonc. solo 7

rf *p* *mf p* *F p* *F p* *Col B.*
p *F p* *Col B.* *FP*
 _dore en se-cret et fier de ma ten-dres - se tous les jours je me
mf p *F p* *F p*
f p *rf p* *lf p* *F* *p* *Col B.*
F p *F p* *F p* *F*
 dis je suis son fils et fier de ma ten-dres - se tous les jours je me dis je suis je
FP *FP* *FP* *F* *p*
F *F* *F* *p* *p*
 suis son fils je suis son fils je me dis je suis son
F *p*

25

F P F P F P P

Col I.

rf P

rf P

rf P

fils ah quel tourment quel le souffrance de

F P F P F P P

rf P

rf P

rf P

voir son père son père à chaque instant et de ca - cher le sen - ti -

P rf P rf F P FP

F P F P

F P

Col I.

Col B.

Col B.

ment le sen - ti - ment que nous ins - pire sa pré - sen - - - ce

FP F

7

Andantino. Majeur.

Corn
Clarineti

S'il me nommait son A-le-xis s'il me di-sait mon fils je

Andantino. Majeur

FP

Col B.

c'ai-me ah quel mo-ment quel bien su-prême tous mes mal-heurs

FP

7

mf P

mf P

se-raient fi-nis quel mo-ment quel bien su-prê-me s'il me nom-

Mineur.
1. mouvement.

mait son A-le-xis s'il me di-sait mon fils je t'ai-me. Vain es-

Mineur.
1. mouvement.

je gé-mis je gé-mis et jedis ah! quel tour-ment

quel-le souf-france de voir son père son père à chaque ins-tant et de ca...

cher le senti - ment le sen - ti - ment que nous ins - pires a presen -

ce ah! quel tourment que de ca - cher le sen - ti - ment que doit nous ins - pi -

_rer sa pré_sen - - - ce ah! quel tourment que de ca_cher les senti - ment que

doit nous ins.pi - rer sa pré_sen - - - ce ah! quel tour - ment quel - le souf -

7

Corni

31

The first system of the musical score consists of eight staves. The top staff is for the Corni (Horn), followed by five staves of woodwinds (flutes, oboes, and bassoons). The bottom two staves are for the vocal parts. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal line includes the lyrics: "fran-ce quelle souf-fran - - - ce ah! quel tour-ment ah! quel tour-ment." There are dynamic markings such as "col r°" and "col B:" on the woodwind staves, and a fermata over a note in the vocal line.

The second system of the musical score consists of ten staves. The top four staves are for woodwinds (flutes, oboes, and bassoons), each with a forte (F) dynamic marking. The next four staves are for strings (violins, violas, cellos, and double basses), with the first two staves also marked with a forte (F) dynamic. The bottom two staves are for the vocal parts. The music continues with a similar melodic and harmonic structure to the first system, ending with a double bar line.

Allegro

N^o. 2.
1^r. Violon.2^d. Violon.

Alto.

Ambroise.

Basse.

J'ai mons que l'on chan - te gai - ment cou - plets ou charson - net - te ou

berger à berg' - net - te par - le d'amour ben ge - ment.

mor - guen - ne sur - tout qu'on pren - ne eh! oui mor - guen - ne j'ai

me sur-tout qu'on prenne
quel-que jo-li pe-tit refrain qui mette tout le

ad libitum

(il indique la danse)

mond' en train qui met' tout l'mond' qui met tout l'mond en train tout en vidant leurs

7

verres comme fe. saient nos pères com. me fe. saient com. me fe. saient nos pè - - res tout

tutti

//

C.B.

[illegible]

me fesaient comme fesaient nos pè - - res. (il occupe la ritournelle)

This system contains measures 1 through 6 of the musical score. It features five staves: two treble clefs at the top, two bass clefs below them, and a single bass clef at the bottom. The music is written in a key with one sharp (F#) and a common time signature. The first four staves show complex melodic and harmonic textures with many beamed notes and slurs. The fifth staff, at the bottom, contains the vocal line with the lyrics "me fesaient comme fesaient nos pè - - res. (il occupe la ritournelle)". A fermata is placed over the final note of the vocal line. The system concludes with a double bar line.

This system contains measures 7 through 10. It continues with the same five-staff arrangement. Measures 7 and 8 show further development of the instrumental parts. Measures 9 and 10 are marked with double bar lines (//) on the first four staves, indicating a repeat or a specific performance instruction. The vocal line continues in the bottom staff. The system ends with a double bar line.

Qu'il en est d'la musique

Comme d'la politique

Dont chacun parle sans savoir.

J'aime morguenne &c

Comme au I^r. Couplet.

3^e. Couplet.

Le sort nous vend cher ses faveurs

La fortune est changeante

D'la fixer tel qui s'vante

Demain peut subir ses rigueurs.

Eh! oui morguenne

S'tila qui s'mene

S'tila qui s'mene

Si vit' dans son Phaeton

Un beau matin changeant de ton

Queuq beau matin changeant de ton

S'tila qui s'mene

Si vit' dans son Phaeton

Pourra r'monter derriere

Comme fesait son père.

Bis Comme au 1^r Couplet.

Andte con espressione

Corni in mi b.

Oboe solo.

Violino 1^o.

Violino 2^{do}.

Alto.

Fagotti.

Alexis.

Basso.

p

soli

pizz

p

solo

p *largo*

Andte con espressione

Andte con expression

F *cres* *F* *cres* *cres* *F* *cres* *F* *cres* *F* *cres* *F*

Canto

Des mon en - fan - ce cet Au - teur a fait le charme de ma vi -

7

7

ture doit être l'a-mi de Rou-seau l'ami l'a-mi de Rous-seau.

2^e. C.

Je sais que de plus d'une erreur
 Maint Censeur austère l'accuse
 Mais il avait un si bon cœur
 Ce doit être la son excuse
 Ce cœur seul guida son pinceau
 Pour peindre aussi bien la tendresse.
 Qui sait aimer avec ivresse
 Doit être l'ami de Rousseau
 L'ami l'ami de Rousseau.

3^e. C.

Sexe charmant sexe enchanteur
 Vous qui reçûtes en partage
 La bonté jointe a la candeur
 Pourriés vous blâmer mon hommage.
 Plus d'une fois de son tombeau
 Il a du vous entendre dire
 Si quelqu'amant peut nous séduire
 Ce n'est qu'un ami de Rousseau

7

Seul n'est qu'un a-mi de Rous-seau.

Si j'avais pris du gout pour Alexis.

39

N° 4.

All^o.moderato

Corni in sol

Flauti

Violino I^o.

Violino 2^{do}.

Alto

Caroline

Basso

Flauti

All^o.moderato

canto

Fagotti solo

Conservons

bien ma liber-té crai-gnons de nous la voir ra-vi-e car je le sens en véri-

Handwritten musical score on page 40, featuring vocal and piano parts. The score is written in G major (one sharp) and 3/4 time. The vocal line is in the soprano register, and the piano accompaniment includes treble and bass staves. The lyrics are in French.

Lyrics:

té c'est le vrai bon-heur de la vie qui je le sens en veri-té c'est le bonheur de la vi-

il est pour-tant doux de charmer ce

Dynamic markings: *p* (piano), *f* (forte), *fp* (fortissimo), *7* (seventh).

lui que l'on es-time celui qu'on aime et qu'on estime ah comment pourrions bla.

mer un senti-ment si lé-gi-ti-me il est si doux si doux de charmer celui qu'on

aime et qu'on es-time ce-lui qu'on aime et qu'on es-ti - - me peut on peut on blâ-

un senti-ment si légi-ti - - me si légi-ti - - me

First system of musical notation, measures 1-6. The score is written for a piano with multiple staves. The key signature has one sharp (F#). The music features complex textures with many beamed sixteenth and thirty-second notes, particularly in the lower staves. Dynamics include *p* (piano) and *f* (forte). The lyrics are: "mais mais conservons bien ma liber-té crai-gnons quellenoussoit ra-".

Second system of musical notation, measures 7-12. The score continues with similar complex textures and beamed notes. Dynamics include *p* (piano). The lyrics are: "-vi-e car je le sens en véri-té c'est le vrai bon-heur de la vi-e oui je le sens en véri-".

nant un époux je voudrais oui je voudrais s'il est pos-si-ble que d'Ale-xis

il eut les traits et sur tout son a - me sen - sible sur tout son a - me sen -

si - - ble sur tout son a - me sen - si - - ble a - lors a -

(après une pause)

lors ah ah perdre alors sa li.ber. té et me la voir ainsi ra -

vi - e je le sens bien en veri. té c'est le vrai bon heur de la vie ah perdre ainsi sa liber.

FP

FP

FP

F

F

Col I^o.

Col B.

3 3

té c'est le bon heur de la vi - e et je veux bien quel le me soit ainsi ra - vi -

FP

F

FF

FF

FF

FF

FF

7

FF

e oui je veux bien quel le me soit ainsi ra - vi - e c'est le bonheur oui

The musical score is written on ten staves. The first five staves are for the upper voices and piano accompaniment, while the last five staves are for the lower voices and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C).

Dynamics and markings include:

- FP** (Forzando Piano) and **F** (Forzando) above the first staff.
- FF** (Fortissimo) below the first staff.
- Col v. I.** and **Col v. II. do.** (Coda) markings on the right side of the first staff.
- FF** (Fortissimo) below the second staff.
- FF** (Fortissimo) below the third staff.
- FF** (Fortissimo) below the fourth staff.
- FF** (Fortissimo) below the fifth staff.
- FF** (Fortissimo) below the sixth staff.
- FF** (Fortissimo) below the seventh staff.
- FF** (Fortissimo) below the eighth staff.
- FF** (Fortissimo) below the ninth staff.
- FF** (Fortissimo) below the tenth staff.

The lyrics are:

le bon-heur de la vi - e je le sens bien je le sens bien en veri - té.

49

Andante

Andante

Corni in fa.

Flauti.

Oboi.

Violino I^o.

Violino 2^{do}.

Alto.

Fagotti.

Basso.

Andante

Andante

F

F

F

recitatif

FP

FP

Fagotti C. B.

recitatif

Doux mo - - ment plaisir enchan-

Caroline

teur je puis donc peindre matendresse je puis dire à mon bienfaiteur tout ce que j'éprouve sans

Andante mesuré FP

Andante mesuré

Andante mesuré

P Andante mesuré

cesse. deux moments je puis lui peindre ma tendresse

7

31

Andante

soli

solo

solo

p *f* *p* *f*

Fagotti C.B.

veillés ô ciel veil les sur les desti né es de ce mor tel que je ché

veillés ô ciel sur les desti né es de ce mor tel que je ché

Andante

ris de ce mor-tel que je ché-ris quel - - - les
ris de ce mor-tel que je ché-ris de ce mor-tel

soient for - tu - né - - - - es

-tel que je ché - - ris

puis set il vi - vre au - tant d'an - né - es qu'on lui pour - rait qu'on lui po

puisse

rait compter d'a mis puisse t'il vivre vivre au tant d'an ne es
puisse t'il vi vre au tant d'anne es

qu'on lui pour rait qu'on lui pour rait compter d'a mis veillés ô ciel sur les desti né
qu'on veillés ô ciel sur les desti

7

[illegible]

Clarineti.

vous dont j'en tends le doux ra - ma - ge

vous

7

Detailed description: This is a page from a musical score, page 56. It features a woodwind section for Clarinets (labeled 'Clarineti.') and a vocal line. The woodwind section consists of two staves, each with a treble clef and a key signature of one flat (B-flat). The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are in French: 'vous dont j'en tends le doux ra - ma - ge' and 'vous'. The music includes various notes, rests, and dynamic markings such as 'F' (forte) and 'P' (piano). There are also repeat signs (double bar lines with dots) in the woodwind parts. The page number '56' is in the top left corner, and a small '7' is at the bottom center.

hôte-s ai-mables de ces bois mè-lés mè-lés vos ac-cens a nos voix à notre a-

hôte-s voix

mi ren - dez homma - ge a notre a - mi rendez hom - ma
a notre a - mi ren - dez hom - ma - - ge a

ge. vous dont j'en - tends le doux le doux ra - ma
ge. mouvement vous dont j'en -

7

First system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "tends le doux ra-mage", "meles me-lés vous a ma voix", "ge a notre a". The piano part features a trill (tr) and a series of sixteenth-note runs. Dynamics include *tr* and *FP*.

Second system of musical notation. It continues the vocal and piano parts. The lyrics are: "mi rendeshom.ma", "ge. vous dent j'en-tends le doux ledouxrama". The piano part includes several measures of chords and a final sixteenth-note run. Dynamics include *F* and *FP*.

solo

P

P

P

tr

vous dont j'en tends le doux ramage

mélés mèlés vous a ma

solo

FP

F P

F P

F P

F P

F P

C. B.

tr

FP

ge a notre a mi rendeshomma

voix. a ge a notre a

7

F

P

Flauto

solo

mi ren - - dés hom - mage. ren -

des hon - na - ge a notre a - mi.

7

ren - dés hom - mage. ren - dés

Fagotti C.B.

Corni

ge a nos ac - cens mè - les vos

honna - ge a

F 7 FF

7 solo

p

p

voix mêlés vos voix mêlés vos voix.

F

F

F

C. B.

C. B.

F

7

Corni in re.

Flauti.

Violino 1^o.

Violino 2^{do}.

Fagotti.

Alexis.

Bass.

Timbalo.

Andante

F P soli

Alto col Basso

(à Nelcour)

Ac - cepte un tribut meri - té que t'of - fre la recon - nais -

Flauti .

Vic lino I^o.

Violino 2^{do}.

Fagotti ..

Alexis.

Bass,

Timballo.

Alto

Col. R.

san-ce c'é-tait de droit à la ver-tu de couronner la bienfai-san

Caroline.

ce non non c'est la recon-nais-san-ce qui cou-ronne l'es la bi-

FF

FF

Oboe

Clarineti

FF

FF

avec les femmes des chœurs.

avec les femmes des chœurs.

te Nelcour.

Ac

c'est

a

Ambroise.

Ac. cepte un tribut meri. té

Femmes.

que t'offre la reconnaissance

Tailles.

ac - cepte ac - cepte ce

Basses T.

ac - cepte ac - cep. te el - le

Basse.

FF

Trombonni

Timbalo

46 5

7

un tribut qu'a la bon-té vient t'offrir la reconnaisance ouic'estun tri -
 -mis a - - mis comptés sur ma reconnaisance a - -
 -tait a la beau-té de couronner la bienfaisance c'est a la beau -
 -tait a la beau-té
 doit cou-ron-ner la couron-

7

but que j'offre ici la reconnaissance ce la reconnaissance - ce

mis comp tés comp tés sur ma

té de couronner la bienfaisance ce la bienfaisan - ce

té ce

ner la bien - fai - san ce

7

69

All. moderato

p

f

f

p

p

p

f

p

On présente à Nelcour une couronne de fleurs.

All. moderato

Caro - li - ne pourquoi setaire chez moi com.

p

All. moderato

p solo *rf*

rf

p *rf*

rf

rf

rf

rf

Col B

Col B

je n'en sais rien je vous assure

ment a ton pu fai - re sans qu'on le sa - che mon por - trait

Caroline est bien duse.

[illegible]

FP FP P

Col V° 2°

Col I°

P

P

F

F

- re je vous le ju - re. voyons expliquons nous. est elle

- re je vous con - ju - re.

FP F P

P

F F F F F F 7

Musical score for a piece in G major (one sharp). The score consists of multiple staves, including vocal parts and instrumental accompaniment. The lyrics are in French.

The score includes the following lyrics:

c'est frappant c'est frap-pant.

Aux domestiques) c'est la na --

bien cet-te pein-tu-re, est-elle bien qu'en dites vous?

c'est frappant c'est frap-pant

Dynamic markings include **F** (forte) and **P** (piano). A section is marked **Col 1^o**.

7

vous mais mais A. lexis le sau-ra peut-ê-tre oui je l'croi-

pas il a rou-git. puisqu'il chante il peut peindre aus-si. quoi vous voulez con

The image shows a page from a musical score, likely for a French opera. It features multiple staves of music, including vocal parts and piano accompaniment. The lyrics are in French and are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *cres* (crescendo). The page is numbered 10 in the bottom right corner.

Lyrics:

nai - tre l'au - teur de ce por - trait eh! bien
avec le femmes

oui, oui, l'auteur l'au - teur de ce por -
avec les tailles

nous voulons nous voulos con - nai - tre
connaitre l'auteur du portrait l'auteur l'au - teur de ce por -

solo oboe 1^o.

FF

FF

FF

FF

FF

FF

solo

(il hésite)

le cœur est un bon maître et le cœur a tout fait

c'est lui est il pos -

- trait

- trait

- trait

- trait

P

FF

FF

FF

7

lent.

musical score for voice and piano, page 79. The score includes vocal lines with lyrics and piano accompaniment with various dynamics and tempo markings.

Tempo and Dynamics:

- lent.** (lento) markings appear at the beginning of the first system and below the vocal line in the fifth system.
- mouvement.** (movement) marking appears above the piano line in the third system.
- pp** (pianissimo) markings appear in the piano line in the third and fourth systems.
- rf** (riforma) markings appear in the piano line in the second and third systems.
- Col B.** (Columbia B.) marking appears in the piano line in the second system.
- p** (piano) marking appears in the vocal line in the fourth system.

Lyrics:

oui mon cœur a tout fait
si ble il m'é - - ton - - ne, il m'en.
il m'é - - ton - - ne, il m'en - - chan - - te
il m'é -

80

rfapoco

tr

rfapoco

rfapoco

rfapoco

rfapoco

pp

rfapoco

il s'é - ton - ne quel senti - ment

- chan - te men - chan - te quoi? quoi?

que de ta - lens quoi? quoi?

- ton - ne il m'en - chan - te quoi? quoi?

il m'é - ton - ne il m'en -

il m'é -

rfapoco

7

vers lui m'entraîne, quelle contrainte. ah! quelle gêne.
 c'est la c'est la l'au- - - - teur
 c'est la c'est la l'au- - - - teur
 c'est la c'est la l'au- - - - teur. comme il lui
 chan - - - te que de ta - - - lens.
 ton - - ne, il m'en chan - te, m'en - - - chan - te,
 il m'en - - ton - - ne, m'en - - chan - te,
 FP
 P *cres* F F F

Fagotti Col B.

FP F P F P

oui, oui, c'est

oui, oui, c'est

plait comm il l'en chante il resterail reste, ra voyez ma joie mon allegresse ah! j'en perds j'en perds la rai.

oui, oui, c'est

oui, oui, c'est

oui, oui, c'est

FP FP FP

solo

hé - - las! hé - - las! quel-le

lui A - - le - - xis A - - le

lui que de ta - lens comm il me plait et comm il

- son

lui A - - le - - xis

lui comm il lui plait comm il l'enchanté quelle est ma joie

lui que de ta - - lens comm il lui plait comm il lui

F P F P F P

F

F

gê - ne quelle gê - ne quel sen - ti - ment en ce mo -

xis quel

-teur de ce por - trait quel

peint et comme il chante ce pauvre en - fant ce pauvre en -

A - le - xis ce pauvre enfant ce pauvre enfant

mon allégresse

plait comme il l'en - chante ce pauvre en - fant ce pauvre en -

ment quel senti - ment vers lui men - traine vive a ja - - mais vi - ve Nel -
 ment
 quel doux mo - ment mes bons a -
 il res - te - ra il res - te - ra vive Ale - - xis vive a ja -
 il restera il restera vive Ale - - xis vive a ja -
 il restera il restera il reste - - ra vive a ja -
 - fant il res - te - ra il res - te - ra il reste - - ra vi - ve vive a ja -
cres
P *cres* 7

cour vi - ve no - tre bon mai - tre
 mis je suis vo - tre bon mai - tre. il m'é - ton - ne il m'en - chan -
 mais vi - ve no - tre
 mais
 mais

pp
 p
 tr
 pp
 p
 p
 pp

7

rf a poco

il s'é - ton - ne quel sen-ti -

- ne il m'en - chan - te m'en - chan - te quoi?

- te que de ta - lens quoi?

p il m'é - ton - ne il m'en - chan - te . quoi?

il m'é - ton -

rf a poco

7

ment vers lui m'en-traine quelle con - trainte ah! quelle

quoi? c'est la c'est la l'au - - -

quoi? c'est la c'est la l'au - - -

quoi? c'est la c'est la l'au - - -

ne il m'en - - chan - - - te que de ta - - -

il m'e - - ton - - ne il m'en - - chan - - te m'en - - chan - -

il m'é - - ton - - ne m'en - - chan - -

cres *F* *P* *cres* *F*

F
 F
 F
 F
 F P
 Col I.
 Col B.
 F P
 F P
 F P
 F

gé . . ne
 -teur oui, oui c'est
 -teur oui, oui c'est
 -teur comm il lui plait comm il l'enchanter il restera il reste - ra voyés ma joie mon alle - gresse ah! j'en perds
 -lens oui, oui, c'est
 -te oui, oui, c'est
 -te oui, oui, c'est
 F P F P F P F

7

hé... las! hé... las! quel le
 lui A... le... xis A... le...
 lui que de ta... lens comm il me plait il est l'au...
 j'en perds l'rai-son que de ta... lens comm il lui plait et comm il
 lui A... le... xis
 lui comm il lui plait comm il l'enchan-te comm il l'enchan-te
 lui que de ta... lens comm il lui plait comm il lui
 P F P F P F P

gê - - ne quelle gê - - ne quel sen - ti - ment en ce mo -
 xis quel
 teur de ce por - trait quel
 peint et comm il chante le pauvre en - fant le pauvre en -
 A - - - le - - xis le pauvre enfant le pauvre enfant
 quelle est ma joie le pauvre en - fant
 plait comm il l'en - chante le pauvre en - fant le pauvre en -

ment quel senti-ment vers lui m'en-traine vive a ja - mais vi-ve Nel -
 avec Alexis
 ment
 quel doux mo - ment mes bons a -
 -fant il res-te - ra il res-te - ra vive a ja - mais vive A - le -
 il restera il res-te-ra vive A - le - xis vive a ja -
 il
 -fant il res-te - ra il res-te - ra il res-te - ra vi - ve vive a ja -
 cres
 F FF

cour vi-ve no-tre bon mai-tre qu'il soit long-tems
 vo-tre
 - mis oui jesuis vo-tre mai-tre mes bons a-mis mes bons a-mis pour moi
 - xis vi-ve no-tre bon mai-tre qu'ils soient tous deux longtems heu-reux qu'ils soient tous
 - mais qu'ils soient tous deux long-tems
 - mais
 - mais mai qu'ils soient tous

7 F P F P F P F P F

Col V^o I^o.

reux long-tems heu. reux.

ment quel doux mo. ment.

reux long-tems heu. reux.

reux.

reux.

reux.

7

Daignez d'abord m'écouter

Andte. espressione

Flauto solo.

Clarineti.

violino 1°.

Violino 2°.

Alto.

Fagotti.

Alexis.

Basso.

canto

On nous ra - con - te qu'au Vil -

Andte. espressione

Flauto solo.

Clarineti.

violino 1°.

Violino 2°.

Alto.

Fagotti.

Alexis.

Basso.

la - ge Ur - bain sensible et malheu - reux eût a souf - frir dans son bas a - - ge et de

Cornu in ut

ceux qu'il aimait le mieux. on l'accuse, on le désespère et son cœur était innocent.

cent, plaignez hélas le pauvre enfant il fut chassé de chez son père plaignez plai-

2^e. Couplet.

A sa douleur bientôt il cède,
 Il erre partout, il gémit.
 Si quelqu'un ne vient a son aide
 Sans espoir bientôt il périt.
 Expirant de faim, de misère
 Le sort le conduit tout tremblant.
 Ah! plaignez bien le pauvre enfant
 Car le voila devant son père.
 Plaignez plaignez le pauvre enfant
 Car le voila devant son père
 Devant, devant son père.

(On parle)

NELCOURT.

Tu pourras bien aprésent nous dire
 le 3^e. Couplet.

3^e. Couplet.Violino 1^o.Violino 2^{do}.

Alto.

Fagotti C.B.

Alexis.

Basso.

Le jeune Ur. bain n'a plus d'al.

Flauto solo

Clarineti

Fagotti

lar. mes son père en fin lui rend son cœur. dé.sormais s'il ver. se des

Corni

lar. mes c'est de plai. si c'est de bon. heur. par son ze. le s'il peut vous plaire rien ne

lui manque en ce mo. ment aimez aus. si le pauvre en. fant qu'il trouve en vous encore un pe'

re aimez aus - si le pauvre en-fant qu'il trouve en vous encore un pe - re en -

core en - core un pe - re.

Col B.

Col B.

7

Allegro.

Corni. *F.*

Oboe et Clarinetti. *F.*

Violino 1^o. *Allegro.*

Violino 2^{do}. *Col 1^o.*

Alto. *Col B.*

Fagotti. *Col B.*

Alexis. *avec les femmes*

Caroline. *avec les femmes*

Nelcourt. *avec les tailles*

Ambroise. *avec les tailles*

Femmes. *Allegro.* Doux moment ou la ten - dres - - - se

Tailles. Par son ze - les'il peut vous plai - - - re

Basse tailles. Doux mo - ment ou la ten - dres - - - se

Basso.

Trombonni.

Timbalo inut. *Allegro!*

7

nos jours

nos jours

leurs jours longtems seréins s'écouleront dans l'al-le-

dis

rien ne lui manque en ce moment oui leurs jours long - tems long-tems se -

dis - - si - pe tous nos cha - grins ai - - mez le

s'é - cou - le - ronts dans l'al - le - gres - se doux mo - ment doux mo -
-gresses'e -
reins s'é -
pauvre en - fant qu'il trouve en vous un père qu'il trouve en

ment quelle alle - gres - se doux mo - ment doux mo - ment quelle al - le - - gres - -

vous encore un pè - - re qu'il trouve en vous en - core un pè - - -

Handwritten musical score on page 106. The page contains multiple staves of music, including vocal parts and instrumental accompaniment. The lyrics are in French and appear to be from a Mass, specifically the Gloria. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the vocal staves.

se quelle al - le - gres - se

re en - core un pè - re

Courtesy of
Théâtre Royal de la Monnaie
Koninklijke Muntchouwburg

